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MUSIC, QUERIES AND REPLIES

the English, although it had the *cachet* of being signed by a foreigner. He began by producing a wonderful series of operas in the first week of the season, after which we reverted to the old game of changing the bill at the eleventh hour and the customary dearth of tenors. Mr. Van Dyck has gesticulated and declaimed with his wonted energy, and has even sung with less false intonation than of yore. But the Dutch artist cannot appear every night. Herr Knote was as mediocre a Lohengrin as ever addressed the mechanical swan, and because he could not reach the usual standard in Siegfried, sundry friendly folk heralded his lapse as a new reading. M. Saleza has not been in good health, and a more selfish artist would never have imperilled his reputation by singing as Romeo and Faust with his throat in that lamentable condition. On the other hand, it is probably a record in international opera that 'salve dimora' one evening was concluded in absolute silence. This at least proves that on some occasions the *claque* is really moribund at Covent Garden.

The most pleasurable feature of May music was the return of Madame Eames, with her voice more beautiful than ever, and her acting much improved. Fraulein Gadski, with a south German accent and occasional coquettishness which is most annoying, has much advanced her reputation by her sound singing. Otherwise it was a matter of consideration how the bill could be nightly filled until Mesdames Melba, Calvé, and Ternina arrive. So far as the altos went Madame Brema was, as usual, supreme, and among the basses M. Pol Plancon. M. Mohwinkel made a good impression before his injury in the fight in Lohengrin, and a number of young Englishmen have sung the minor parts with notable efficiency.

Although the orchestra has the benefit of a new sounding board it is not quite satisfactory, for the superfluous number of second violins disturb the balance of the strings, and the brass, both on the stage and in the band, is horribly discordant. Still they have done some beautiful work, though Signor Mancinelli makes no attempt to subdue their energy, and Herr Lohse drags the tempo with truly German procrastination, making the overture to Tannhauser look like a fine mosaic. However, in Tannhauser has been attained the best ensemble of the first month, and the general level is as far above the standard of olden times as it is beneath what must be desired. It is satisfactory to our insular pride to remember that better orchestral renditions can be heard at any concert under Mr. Henry Woods, at Queen's Hall.

Dr. Villiers Stanford would have been much wiser if he had produced 'Much Ado About Nothing' at the Savoy. The beauties of his score lie on the surface, but there is a wearisome absence of inspiration, and a reiteration of frolicsome orchestration, nearly as irritating as Sir A. Mackenzie's 'Rule Britannia' Overture. The minuet proved to be a saraband and the carillon ground bass absurdly recalls the great bells in Parsifal. Madame Suzanne Adams was more effective than usual, but the English language sounded strange at Covent Garden, and the English chorus was very ragged. 'Hansel and Gretel' has been twice staged, but the over-rated opera of Humperdinck was voted intolerable and childish, whilst the fickle patrons now yawn over the once vaunted 'Cavalleria.' Only the best survive, and that is why Wagner wisely called his later works the music of posterity.

HOME GORDON.

QUERIES AND REPLIES.

REPLY TO H. W. H.—Only by the invitation of a member. If you are really interested in the exhibitions and will let us know, we shall be glad to obtain an introduction for you.

REPLY TO BEE.—You will find most exhibitions of the kind you name to be well advertised. Try Colbourne

& Co., 80, Regent Street, London, W., who may be able to deal with you.

REPLY TO W. H.—The title you give is not such as enables us to trace the book. If you cannot get it at an ordinary bookseller's the only plan left is to search carefully through the frequently published catalogues of the second-hand booksellers.

REPLY TO F. G. B.—The value of your prints depends so much on their condition, whether they are fine impressions or not, and other considerations, that we advise you to consult an expert, who will, of course, want to see them. Mr. Graves, of Pall Mall, London, would be able to give you the information you seek.

REPLY TO G. P.—Rimell, of Oxford Street, and Parsons, of Brompton Road, London, are reliable and reasonable in their dealings, and both keep a very large stock of second-hand books.

REPLY TO A. S.—We suppose you refer to the 'Titian' medium, particulars of which you will find in our advt. columns.

REPLY TO R. M.—The book you seek is "The English Pre-Raphaelite Painters, their Associates and Successors," by Percy H. Bate, published by Geo. Bell & Sons, 1899. Price, about 36s.

REPLY TO 'MANERBA.'—We much regret that no correspondent has volunteered the information you require, and we do not know anyone who has had reliable experience from working from a van.

QUERY NO. 256.—I have a fine mezzotint engraving, in good preservation, by Carli Maralli, Pinxt., J. Boydell excudit, 1784. Tafsairt, Sculptest likely, but that is torn off. Title, *The Virgin Teaching the Infant Jesus*.

I have also another engraving by Richard Paton, Pinxt., J. Boydell, excudit., 1784. James Fittler, Sculptest.

'To General Elliott, Lieut.-Gen. Boyd, Gen. Lamotte, Maj.-Gen. Greene, Sir Roger Curtis, the Officers, Soldiers and Sailors. This representation of the brave and gallant defence of Gibraltar, against the united force of Spain and France, on the 14th Sept., 1782, for which important service done their country, they received the thanks of both houses of Parliament.—Is humbly inscribed by their most humble servant, Richard Paton.'

Will you kindly let me know if they are of any particular value?—J.T.

QUERY NO. 257.—I have in my possession a rather fine Marine and coast scene (water-colour) painted by D. Tucker (1847), and a figure subject by R. W. Ratcliffe, about the same period. If you can give me, through the medium of THE ARTIST, any information about these artists, I shall be greatly obliged. R.T.C.

QUERY NO. 258.—I have two oil paintings, each 36 by 24, *Evening on the Thames, Hay barges on the Medway*, signed E. C. Williams, 1872. If you know anything of the artist and the value of his work generally, I shall be much obliged for any information you can give me in your replies column. R.L.C.

QUERY NO. 259.—Can you assist me in obtaining particulars of the Langham Sketching Club? W.B.

QUERY NO. 260.—I shall be grateful if you can tell me where I can get a list of the Art Institutions and Exhibitions in Australia, and conditions of exhibition if possible. H.G.

QUERY NO. 261.—Will you give me the name of a school where I can learn the really practical principles of art craft work. I have spent some time in a school where I expected to be taught practically, but find my knowledge is only of the level of the bulk of the students at the school, who are mainly amateurs doing work of the 'Home Arts' type. LIVERPOOL.

QUERY NO. 262.—I will be grateful if you can give me some directions for Repousse work in copper. F.E.S.

QUERY NO. 263.—Will you assist me in procuring some information about the paintings of Simeon Solomon? A.B.J.